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fur hat hint that he is a foreigner from the Baltic region, perhaps Poland. During the 17th century many foreigners, including Poles, flocked to study in the Dutch city of Leiden, drawn by the international reputation of its university. Several manuscript sheets lie on the table before the young man, and an open book rests on the arm of his chair. The subject of his study is not clear, however. The only clue is the partially visible inscription on one of the books propped up against the wall, which begins with the letters "CAS." As Volker Manuth has speculated, it could be the name of the early Christian writer Cassiodorus (around 487–around 580), indicating theology, or simply (since the fourth letter could well be a "B") the title "Casboek," denoting the more prosaic subject of accounting.⁷ But, like many Dutch genre scenes, this one was probably aimed deliberately at a wide audience, whose members could feel free to read their own meaning into the scene.

The attribution of the painting is based on comparison with a signed picture by Dullaert of a *Doctor in His Study*, in Groningen (fig. 65a).⁸ The same chair appears in both works, along with a very similar gown – although in the Groningen work it lies unused behind the figure, while here it is worn by the young scholar and (as Manuth has noted) painted in a much smoother style.⁹ Sumowski observed Dullaert's generally wide range of style and dependence on other masters. The hesitant, fussy impasto technique of the present picture reflects the artist's training with Rembrandt more directly, suggesting that it is the earlier of the two. Some notable divergences from the master's work in both paintings include the creation of hard edges and contrasts, and the application of strokes of high-key colours such as blue and pink that are quite alien to Rembrandt's subtle, muted palette. It appears, then, that both were created some time after Dullaert's study with Rembrandt, perhaps during the 1660s after his return to Rotterdam.

1. Sumowski 1983-1994, vol. 1, p. 652.
2. Strauss and Van der Meulen 1979, pp. 302-303, document no. 1653/14, 23 March 1653. Houbraeken also mentions their continued association; see Houbraeken, vol. 3, p. 79.
3. Dullaert had strong ties to the Van Hoogstraten family, who published his writings. Two poems attest to his friendship with Samuel, one of them written on the occasion of Samuel's departure for England in 1662; see Van Putte 1978, pp. 22, 262-263. This poem is also quoted in Houbraeken, vol. 2, p. 161.
4. Philips Koninck, *Portrait of Heyman Dullaert*, oil on canvas, 63.5 × 55.9 cm, St. Louis, City Art Museum, inv. 408: 1923; see Sumowski 1983-1994, vol. 3, p. 1541, no. 1029, p. 1579 (colour ill.). Houbraeken also mentions the portrait and their friendship; see Houbraeken, vol. 3, p. 79.
5. See Houbraeken, vol. 3, p. 80. This reference has been plausibly connected with a painting in New York: *Man in Armour (Mars?)*, oil on canvas, 102 × 90.5 cm, New York, Metropolitan Museum of Art, inv. 71.84. See Sumowski 1983-1994, vol. 1, pp. 652, 653, no. 345, 657 (ill., as attributed to Dullaert).
6. On Dullaert's return to Rotterdam and his registration in the Guild, see Hofstede de Groot 1906, p. 478. Houbraeken, vol. 3, p. 80, gives the date of his death precisely as 5 May 1684.
7. See Volker Manuth, in exhib. cat. Kingston 1996-1997, pp. 48.
8. See Sumowski 1983-1994, vol. 1, p. 653, no. 343, p. 655 (colour ill.).
9. See Volker Manuth, in exhib. cat. Kingston 1996-1997, p. 48. ♦



66.

Gerbrand van den Eeckhout (Amsterdam 1621 – Amsterdam 1674)

The Fall of Man

1646

Oil on panel, 41 × 29.9 cm

Signed and dated above the dog: *Eeckhout / 1646*

Milwaukee, collection of Alfred and Isabel Bader

PROVENANCE

A. Kay sale, London (Christie's), 11 May 1911 (Lugt 69889), lot 204 (as *Adam and Eve*, on panel, 40 × 29 cm); Belgium, private collection; sale, Zurich (Koller), 26-29 November 1985, lot 5023 (pl. 60); sale Zurich (Koller), 13 July 1986, lot 5024 (ills.); purchased by Alfred Bader

LITERATURE

Manuth 1987, p. 31, note 94 (fig. 41); Sumowski 1983-1994, vol. 5, pp. 3059, 3094, no. 2057, p. 3188 (colour ill.)

ARNOLD HOUBRAKEN singled out only one artist as enjoying a bond of friendship with Rembrandt: his pupil Gerbrand van den Eeckhout.¹ Born in 1621 in Amsterdam to the goldsmith Jan Pietersz. van den Eeckhout and his wife Grietie Claes Lydeckers,² Van den Eeckhout likely trained in the master's studio in the years 1635-1641.³ Although he probably studied alongside the pupils Govert Flinck and Ferdinand Bol, his career took a decidedly different path. Instead of breaking away from Rembrandt's style to follow the classicizing Flemish mode that came into fashion



Fig. 66a. Rembrandt van Rijn, *The Fall of Man*, 1638, etching, 16.4 × 11.5 cm. Amsterdam, Museum het Rembrandthuis.

among the Dutch nobility and regents, Van den Eeckhout continued to revisit a range of established models represented in the work of Rembrandt and artists close to him. Van den Eeckhout's iconography is dominated by subjects from the Old Testament, although he also took up a variety of genre themes, including the *kortegaard*, or barracks scene. He continued to use strong light effects, and initially adopted the monochromatic palette employed in Rembrandt's work and widely popular in the 1630s and 1640s. However, he soon began to incorporate stronger hues, typically blue, applied in areas of sky or swathes of fabric. Some of these characteristics, together with his stocky figure type, hearken back to Rembrandt's own sources – the works of Pieter Lastman and the other Amsterdam artists who, because of their impact on the master's work, came to be known as the Pre-Rembrandtists.⁴ This reference to Rembrandt's artistic influences constitutes an additional homage to him in Van den Eeckhout's work.

This early signed canvas shows Adam and Eve under the Tree of Knowledge. Eve holds out an apple in her right hand to Adam, who somewhat hesitatingly accepts it (Genesis 3:6). Above the two figures the serpent can be seen wrapped around the trunk of the tree, holding another piece of fruit in its mouth.

In contrast to the Dutch Mannerists, who welcomed the opportunity afforded by the theme to represent the nude figure, Rembrandt's circle of pupils rarely depicted the Fall of Man. An iconographic prompt for Van den Eeckhout's painting was unquestionably Rembrandt's own 1638 etching on the theme (fig. 66a).⁵ A number of motifs, though somewhat modified, can be traced back to this print – the figure of Eve, for example, and the elephant.⁶ But Flemish models also appear to have played a role for the figure group: Adam's seated pose, with ankles crossed, is closely related

to that in a painting on the same theme by Jan Breughel the Younger (1601–1678), now in a German private collection.⁷

The tussling cat and dog in the foreground of Van den Eeckhout's scene most likely symbolize the consequence of transgressing God's command: the end of the peaceful coexistence of all creatures that had hitherto prevailed and the beginning of permanent strife. It is also conceivable that there is a reference here to the connection between the Fall of Man and the doctrine of humours, which had been developed by the Scholastics. According to this theory the cat epitomizes the choleric temperament, on account of its cruelty as a hunter, while the sluggish ox (represented here by the bovine head protruding in from the left) symbolizes the phlegmatic temperament.⁸ The placing of the cat in opposition to the dog – the traditional symbol of alertness, obedience and fidelity – fits in with the theme of the painting. The combat between cat and dog had appeared before as a motif in an image of the Fall of Man – a woodcut by Jost Amman included in two editions of the Bible, published in Frankfurt in 1583 and 1589.⁹ The lamb seated here next to Adam is a symbolic allusion to Jesus, who as the new Adam would conquer sin by sacrificing himself.

Painted in a muted chromatic range dominated by brown and green tones, this picture belongs to a small group of works by this artist from the 1640s. The thinly painted areas and sometimes sketchy execution seen here are characteristic features of the group, which includes the 1641 *Scholar in His Study*, now in Budapest.¹⁰ The present panel also shows some vagueness in the organization of pictorial space, another clear indication that it was executed early in the artist's career.

Volker Manuth

1. Houbraken, vol. 1, p. 174. For further discussion and documentary evidence of this association, see Horn 2000, vol. 1, p. 113.
2. Thieme-Becker, vol. 10, p. 354.
3. Sumowski 1983–1994, vol. 2, p. 719.
4. On Van den Eeckhout's style, see *ibid.*
5. See Hollstein, vol. 18, p. 13, no. B28; vol. 19, p. 17 (ill.).
6. Michiel Roscam Abbing and Pierre Tuynman have recently argued that the elephant in the background of Rembrandt's 1638 etching is a depiction of the famous show elephant Hansken. This female Indian elephant, brought to Amsterdam in 1633, was drawn by Rembrandt on several occasions during the 1630s and 1640s; see Michiel Roscam Abbing, "Rembrandt's Drawings of the Elephant Hansken," in Roscam Abbing 2006, pp. 173–189.
7. Jan Breughel the Younger, *Paradise Landscape with the Fall of Man*, around 1630, oil on panel, 36 × 22.5 cm, Germany, private collection; see Ertz 1984, pp. 281–282, no. 100 (ills.).
8. Compare Erwin Panofsky's interpretation of the animals in Albrecht Dürer's print of the *Fall of Man* (1504), in Panofsky 1943, vol. 1, p. 85. See also P.P.J. van Thiel, in exhib. cat. Washington, Detroit and Amsterdam 1980–1981, p. 82, and Carl van de Velde, "Het Aardse Paradijs in de beeldende kunsten," in exhib. cat. Antwerp 1982, pp. 17–36, 23–27.
9. For a reproduction of this print, see Schmidt 1977, p. 265.
10. Gerbrand van den Eeckhout, *The Scholar in His Study*, 1641, oil on panel, 64.5 × 49 cm, Budapest, Szépművészeti Múzeum, inv. 5985; see Sumowski 1983–1994, vol. 2, p. 745, no. 489, p. 852 (ill.). Sumowski rightly argued that the date on this painting can be neither 1659 nor 1671, as given in the previous literature, and he considered the painting to be from the 1640s. This can be confirmed by the present author, who studied the signature in the lower right corner in 1991. The date clearly reads 1641, making the picture one of the two earliest dated paintings by Van den Eeckhout. See also collection cat. Budapest 2000, p. 55, no. 5985 (as dated 1641). ♦